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THE ATELIER

JULES BRETON.

I.

ALTHOUGH, in the opinion of many, Bastien-Lepage, Roll, the younger Dupré and Lerolle are close competitors, Jules Breton is still generally held to be, after J. F. Millet, the foremost painter of French peasant life. His place is, at any rate, a marked one among the founders of the modern "open air" school of figure painting. In any historical review of the art of the Nineteenth Century he must be reckoned among the first to paint the figure in landscape, giving as great importance to the figure as did the old masters, but attempting to realize the landscape in which it is placed as much as the figure itself; not painting the landscape as a subordinate

background or to introduce a wilful studio effect, but frankly, for its own sake, as a landscapist might. If he does not succeed in surrounding his figures, as some of the younger French artists have done, with the out-of-doors atmosphere and light, at least he makes a long stride in that direction; and if he does not equal Millet either in keenness of observation or in poetic sensibility, he must be said to have approached him more or less closely.

Jules Adolphe Breton was a pupil of Michael Martin Drölling, himself a pupil of David and of his father, Martin Drölling, a German, who had formed his style upon the old Dutch masters and on Greuze. He therefore combined in himself the opposing tendencies of classicism and naturalism; but while this rendered him more liberal, he inclined rather to the correct drawing and mannered composition of David, being best known by his decorative works, of which a ceiling in the Louvre is considered the finest. In his studio Breton met with Chaplin, the idyllic figure painter, and Henner, now well known as a colorist.

He is the son of a mayor of Courrières, in Brittany, where he was born in 1827. The family were in easy circumstances, and on the early death of the father were taken in charge by his brother, who also became mayor of the town. Jules is the eldest of three sons, of whom the youngest, Emile, also became an artist. The second, Louis, had an inclination toward art, but the outbreak of the revolution of 1848, which deprived the family of some of their means, drove him into business. He bought back a brewery which had formerly belonged to them, and in course of time retrieved the family fortunes. There was no teacher of drawing in Courrières, but at ten years of age young Jules was sent to a religious school at St. Omer, where he received his

first lessons in art and showed his talent by caricaturing his reverend teacher, which caused him to be removed to Douai. At the end of his college course he made his way to Ghent, and studied for awhile with a friend of his father's, Felix Devigne, whose daughter, then but six years old, he afterward married. At Drölling's studio, where he next turned up, although he had the companionship of young men of genius like those already mentioned (to whom Baudry should be added), he progressed slowly. His first picture was suggested by the revolution which had cost his family so dear, and was entitled "Misery and Despair." It was full of the influence of his master and attracted little notice.

He soon, however, struck out new paths for himself, and was claimed both by classicists and romanticists. His "Gleaners" (1855) was noted for the grand air which he managed to give to his peasants, for its strong

picture to which was "Evening" (1861), which is now in the Luxembourg Gallery. A peasant girl lost in reverie sits with her head in her hand, while her companions, at a little distance, form a ring and dance. The time is sunset. Of the same year is "The Weed Gatherers," also a sunset scene. In a flat field six women are weeding a row, their faces turned from the red sinking globe and toward the spectators. One of them raises herself in a grandiose posture to take breath and rest. The contrast of brilliant sky and land, already dark with lengthening shadows, is very effective. "The Gleaner" (1877) is also a noted picture, reproduced as an etching, and more artistically as a Braun photograph. It shows a tall, strong-limbed peasant woman returning from the fields with the sheaf of wheat which she has gleaned, on her shoulder. The work evidently is the result of a genuine inspiration direct from nature.

At the foot of the picture is a charming quatrain by the artist himself, which we will not spoil by translating. This reminds me to say that Breton is a poet as well as painter. His poems, "Jeanne" and "Les Champs de la Mer" have even been "crowned" by the French Academy. The "Consecration of the Church of Oignies" and "The Haymakers" followed in 1862; "The Vintage at Chateau Lagrange" and "The Turkey Keeper" in 1864. In 1865 came "The End of the Day," "Blue Monday," and another "Recall of the Gleaners." "A Spring Near the Sea" and "Harvest Time" were exhibited in 1867; "Women Gathering Potatoes" (see illustration) and "Heliotrope" in 1868. The "Plenary Indulgence in Brittany," a canvas crowded with figures, the last of which are lost to sight in the distance, was shown at the Salon of 1869. Its companion piece, the celebrated "First Communion," a village street filled with white-robed little girls, who form in procession with lighted tapers under the blossoming apple-trees, has won fame, like Millet's "Angelus," through the price paid for it by an American art-lover, though it brought but one-tenth what the latter picture did. This "First Communion" was painted in 1884, and was preceded by "Breton Washerwomen" and "Woman Spinning" (1870); "Girl Tending Cows" and "The Fountain" (1872); "The Cliff" and "When the Cat's away the Mice will Play" (1874);

"La Saint Jean" (1875), illustrated on the next page; "Village Girl" (1879); "Evening" (1880); "Woman of Artois" (1881); "Evening at Finisterre" (1882); "Morning" (1883). "The Last Ray" and the "Lark's Song" came next in 1885. The "Last Ray" (which was exhibited for awhile at Knoedler's Gallery in Fifth Avenue before it was sent to its destination in the West) shows a farmyard, its familiar sheds and other contents gilded over by the setting sun. The laborers are coming in from the field, a child runs out to meet its father and mother, and the old grandfather totters after. "The Luncheon" and "Breton Woman" (1886); "Across the Fields" and "Work Ended" (1887) may serve to complete a partial list, which will give the reader a general view of Breton's work, and which we will add to or revert to, in the course of this article, as occasion may require.

ROGER RIORDAN.



A PEASANT OF BRITTANY. PORTRAIT STUDY BY JULES BRETON.

modelling and the absence of that stiff outline with which he began. From this time forward he painted, by preference, scenes of peasant life, marked by a more or less dreamy poetic sentiment. He never rose to the more masculine poetry of Millet, but displayed an unaffected sense of beauty in his "First Communion," his "Planting a Cemetery" (1857), and the "Blessing of the Grain," of the same year. The painting of sunshine in the last-named picture drew attention to him as a man of more than ordinary talent. Every figure in it, peasant and curé, are portraits out of his native village. The ceremony is one that he must often have witnessed as a youth. The Brittany peasants in their picturesque costumes, the peasant girls in their white caps, crowd around the priest, who, in full canonicals, bestows his blessing on the standing wheat. This was followed by "The Recall of the Gleaners" (1859), the next important

PEN DRAWING FOR PHOTO-ENGRAVING.

XVII.—FURTHER ADVICE AS TO HOW TO BECOME AN ILLUSTRATOR.



PEN SKETCH BY CHARLET.

MY mail nowadays brings fewer letters than formerly with questions of elementary purport, such as "What kind of a pen do you recommend for this or that drawing?" "How large should a drawing be made to be engraved in a newspaper?" These have given place to such questions as: "How can I obtain a position as an illustrator?" "What practice do you advise to fit a person to become an illustra-

tor of children's stories—of short poems for a humorous journal—and whatnot?" Now in the May (1890) number of *The Art Amateur*, I gave some hints as to the way to approach a newspaper or periodical. I should like to supplement that with some advice as to requisite practice preliminary to becoming an illustrator.

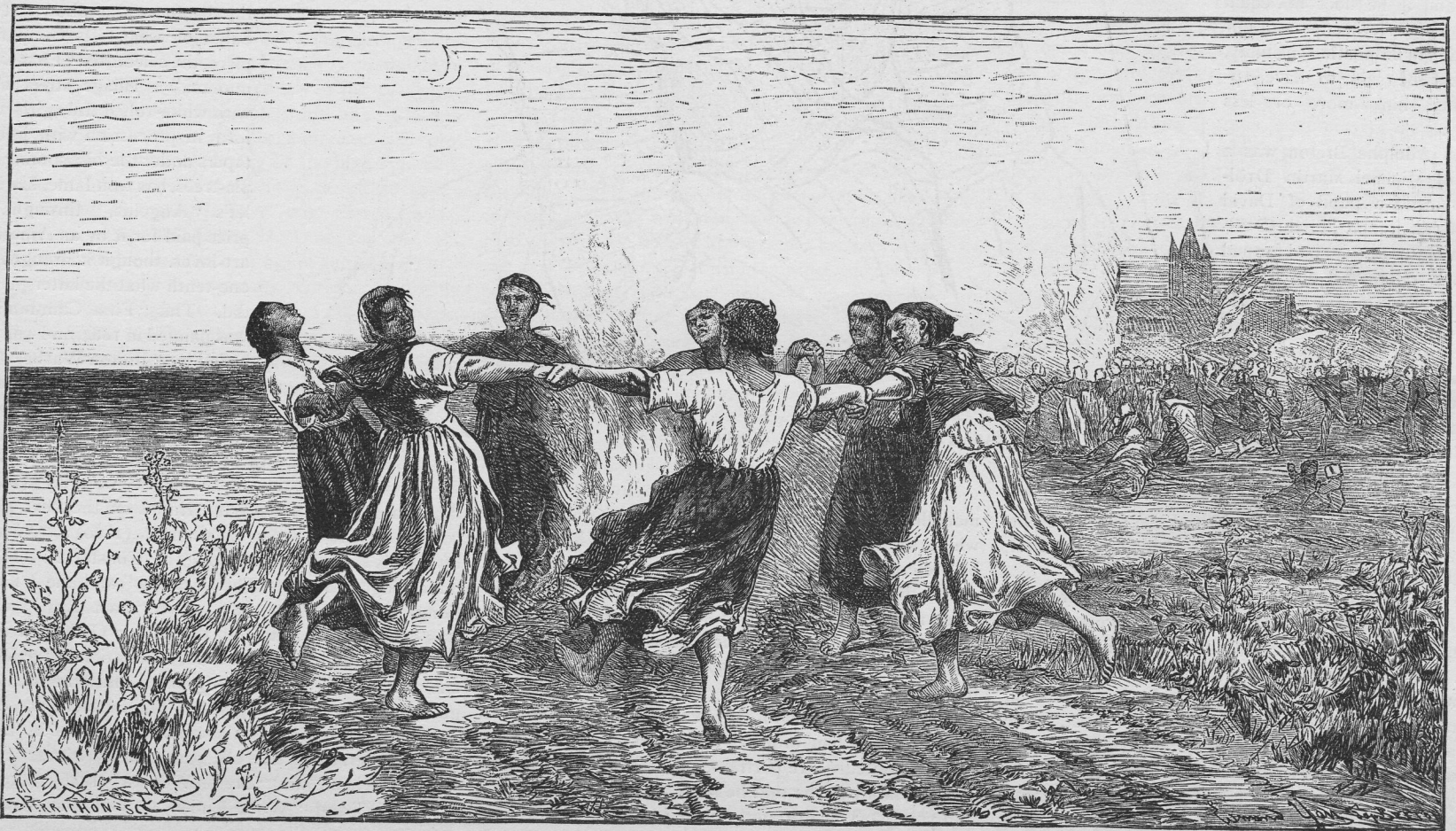
I would advise the developing of two faculties: first, of drawing the commonplace scenes about you; second, that of composing original pictures from the imagination. I fancy eighty artists out of a hundred would value the former far above the latter. It is a higher kind of art to be able to portray faithfully life around you, simply because there is less limitation to it. The possibility of carrying your work to a very close resemblance to nature is much greater than where you are illustrating scenes which mortal eye has never beheld—depicting characters which are the children of some fiction-writer's imagination. In previous papers I have spoken of the practice necessary for the preparation for such work; advised having a sketch-book always ready; drawing street scenes; studying the interiors of your own homes, and the buildings seen from your own door-yard. Paper No. VI. was particularly rich in illustrations, the counterparts of which could be easily found in almost any home. Sketch the children of the household, as in the drawings by Edith Scannell and Mars. Many households possess statuettes, which could be treated in the manner of the

drawing by Henrietta Montalba, or that of D. Requier. Street scenes, like "Taking a Constitutional," are familiar enough; and a bootblack at the corner of any city street might serve as the subject for a similar illustration to "At Ludgate Hill," an interior of a dining-room or parlor could be treated in the manner of the Jacquemart drawing, and so on through nearly every paper of this series.

But now as to the second ability which it is well to possess—that of *making up* pictures. It is true that to-day this is not so essential to the illustrator as heretofore. Men like Gustave Doré, Gavarni and "Cham," or Cruikshank, Richard Doyle, and John Leech, at the age of eighteen or nineteen, put forth humorous drawings made up entirely from the imagination, which were remarkable because of the story told or the point made by the picture. But George Du Maurier, successor to Leech on "Punch," broke away from the old style, and his humorous pictures show nothing of the distortion of the caricature, being nothing more than genre pictures of English high life. This has influenced the humorous illustrators throughout the civilized world, and while the caricaturist is still alive and vigorously propagating his art, yet in order to illustrate a humorous paper it is no longer necessary to caricature. And the ability to make up your pictures entirely from the imagination is not so requisite as in days gone by. Still, it is a matter of significance that so many of our best modern illustrators are men who at the beginning of their careers usually made up their pictures without the aid of models. I have no patience with the writers and speakers—too often clergymen—who place Doré in the "seventh heaven" of modern artists. I once heard a clergyman-art-lecturer declare that to his mind Doré's painting (I believe he had never seen the painting, but only the engraving from the same), "Christ's Leaving the Praetorium" was the greatest religious picture of modern times. If there ever was a great draughtsman who was capable of the most abominably bad drawing, the most atrocious misrepresentation of nature's forms, the furthest departure from her proportions—Gustave Doré was that man. And the fact that he prided himself on never having used the model does not increase an artist's admiration of his ability. Yet it is a question if among the princes of illustrators one can place a dozen names ahead of that of Doré. And it is doubtful whether one would be willing to substitute for the wonderfully vivacious "made up" characters with which he peopled his compositions, mere studies from life, which in most cases would be apt to be tamer and far less expressive. Making proper

allowance for the kind of art that Doré's was, it will always remain great of its virile kind.

It is, perhaps, well worth noticing that Doré began as a caricaturist; that much of the early work of Abbey was in a humorous vein built upon sketches of the improbable; that the training of F. O. C. Darley was such that required him to make book plates without models to guide him; that Walter Shirlaw, as a designer for the American Bank Note Company, was required also to depend almost entirely on his invention; that many of the slight sketches and caricatures in the back of Harper's periodicals ten years ago, where you perhaps notice that one figure has been sketched from a model, but that nine-tenths of the picture is from "chic," are signed C. S. F. Reinhart or F. S. Church! And who can but notice, in turning over the leaves of the illustrated periodicals of twenty years ago, that the draughtsmen, who to-day confine themselves very closely to subjects with which they are familiar, using models for the principal persons, drawing scenery with which they are evidently familiar, in those days composed drawings which on the face of them show they were concocted in, say, a little studio at the top of some New York building, while they depict such subjects as the sun-burnt plateaus of Southern Africa, the vast ice fields of the Northern seas, a street in ancient Athens, a canal in mediæval Venice, a feudal castle on the banks of the romantic Rhine, or a black dungeon in the Tower of London. This early training has much to do, doubtless, in developing the "rounded ability"—if I may use so clumsy a term—in the illustrator. I mean it gives him facility for entering into the spirit of the story or poem he may be illustrating, to give an atmosphere of sunshine to an Italian picture, for example, even though his design may be made in a New York studio on a dull wintry day; it widens his sympathies and allows him to feel himself before the scene he may be imagining. It is rarely the case that an illustrator can confine himself to subjects for which he can always obtain models for the figures or the exact landscape for his mise-en-scène. He is compelled often, with perhaps a single helmet of mediæval times, to compose the costume of a full accoutred knight, with all his paraphernalia of war; with a photograph from a recently unearthed monument, or with a glance at a cast of the same in a museum, to compose the vast interior of the palace of a Babylonian king; an eagle's feather and the stone head of an arrow make the "Alpha and Omega" of his possessions of Indian relics upon which he composes a poetical illustration to Longfellow's poem "Hiawatha;" or a battle picture between



"LA SAINT JEAN." FROM THE PAINTING BY JULES BRETON.



"WOMEN GATHERING POTATOES." PEN DRAWING FROM HIS PAINTING, BY JULES BRETON.

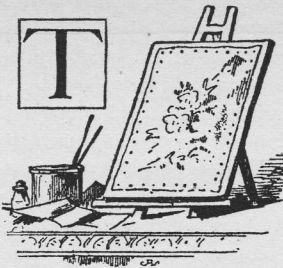
the noble red man and some early settlers, to illustrate a new edition of Cooper's novels. And although one may deplore the fact that so much "chic" work is thrust upon our illustrators, it remains a fact that to put yourself in the market as a draughtsman you are compelled to bid for it, and to be equal to all emergencies when it comes to you.

A few hints may be welcome as to how to proceed in order to obtain this readiness. If I were compelled to lay down one rule, in a few words, for such practice, I should say: Study the *character* of things in general, using illustrated books to assist you, together with the study of anatomy and the careful observation of nature's forms, where you can often trace in diminutive things the fundamental construction of great ones. Thus, the snow piled up in the back yard will give you a tolerably good idea of the way to compose an illustration to a story laid in the Swiss mountains, the Russian steppes or the frigid zone. Some persons do not seem to have this aptitude for studying one principle or phenomenon in order to apply it in manifold manifestations. In my "Illustrating Class," taught by correspondence, I recommend, among other subjects for illustrating, Longfellow's "Excelsior." A student living in the South complained that the subject taxed his imagination too much, as he had never seen ice or snow! My reply to this objection might be cited here to ward off a similar attitude from the readers of this paper. I said, in substance, that a good "all round" illustrator should be able to compose pictures from his imagination, with the assistance of photographs, book and magazine illustrations and written descriptions. One must not suppose that an illustrator of boys' stories of adventure penetrates an African jungle when he is commissioned to do the full-page cuts for the latest addition to the Smith's Sabbath-School Library, "The Boy Spy among the Zulus," or that he goes to the North Pole when he illustrates "The Boy Captain in the Polar Seas!" Do you suppose that the artist who illustrated Jules Verne's "Around the World in Eighty Days" made the actual trip—à la Nellie Bly? Or that the one who illustrated "Twenty Thousand Leagues Under the Sea" took his sketch-book under his arm and emulated the aquatic exploit of the late lamented and renowned "McGinty"? The artist who illustrated "A Trip to the Moon" probably did not become an aeronaut in order to fit himself for the commission; nor did Gustave Doré descend to the lower regions in order that he might learn how to illustrate Dante's "Inferno."

Acquaint yourself with the character of nature's manifestations. Almost any artist of good standing can go to a blackboard and show you with a few lines the characteristic difference between a classical face and one of less symmetry, the constructive principles of the head of a negro, a German, an Irishman and an Italian. A landscape artist will show you, with a few flowing lines, the contour of the foliage of an elm, a pine, an oak or a cedar and the ramifications of their trunks and limbs. An expert in animal painting can show you, by the mere placing of the limbs, head and tail upon the body, the great differences between the forms of the horse, the cow, the dog and the cat. Let a man who has studied architecture, or even perhaps read on the subject a textbook or two, vie with one unfamiliar with the subject in endeavoring to let a few lines stand for a Corinthian column, Moorish arch, Gothic tracery, an Oriental pagoda, and you will see how much more economically the man who understands the component parts of these features of architecture will suggest them, how much more direct his work will be than that of the man who flounders around with his piece of chalk trying to recall, as he works, the forms with which he is not thoroughly familiar.

ERNEST KNAUFFT.

HINTS ABOUT PAINTING IN GOUACHE.



THE casual mention in The Art Amateur last month—a propos of our directions for treatment of her charming panel of Climbing Kittens—that our accomplished contributor, Miss Helena Maguire, paints in gouache, has brought forth half a dozen requests that we tell a little more about this method of water-color painting than we have done. We do so with pleasure. We may begin by remarking that the choice of papers for gouache is much less restricted than it is for pure water-color work. To paint in gouache is to paint in opaque colors; the tone of the ground therefore is almost indifferent; one can use the ordinary Whatman and other drawing-papers, blue or gray cartridge paper, or even brown wrapping paper or pasteboard. And as the tone of the ground *does* show through a little, it is the painter's part to adapt it to his work, to use a gray paper for a cold effect of sea and sky for example, a dark brown paper for a gloomy wood interior or rocky landscape, a straw board for a bright, sunny, warm afternoon effect. One may even work by preference on some thin silk or other stuff, like some of the best Japanese artists, by preparing it with a solution of alum and gum arabic; but in this last case it is best to aid the light washes of gouache by an outline drawing in pen and ink. The silk, too, being semi-transparent, must be mounted on card-board or paper, unless it is wanted for use as a screen or other object of that nature. Vellum, parchment, ivory, marble, alabaster and wood have all been used by painters in gouache in place of drawing-paper. Objects made of these materials may all be decorated acceptably in gouache; but if the motive is simply artistic it is best to adhere to paper or card-board of some rather deep tone—gray or brown.

For works of ordinary dimensions to be painted in the studio a small easel which may be placed on the table will be found useful. The colors flow so slowly that there is no danger, as in water-color, of their running beyond the bounds assigned them. On the other hand, the use of an oil painter's easel leads one to work too much in impasto; indeed, for painting small pictures the table easel will be found very convenient by the oil painter himself. It may be obtained, such as we show it (in the initial letter of this article) at most large artists' material stores, and any carpenter or person handy with carpenters' tools can make one.

A palette for painting in gouache may comprise: reds

green lake and terre verte; browns—Vandyck, burnt Sienna, sepia; blacks—lamp-black and India ink; and one white—Chinese white. These colors may all be obtained in tubes ready mixed, some of them with an addition of white, for painting in gouache. But all water-colors may be used for the purpose by simply mixing with the transparent ones sufficient Chinese white to overcome their transparency and render them opaque. For works on a large scale many artists prefer colors in powder, which they mix themselves with liquid Chinese white.

Chinese white for this purpose usually comes in short, stout little bottles. It dries rapidly if left uncorked, and it is a useful precaution to drop a little of a solution of gum arabic in it every time it is opened, a few seconds before beginning work. A little ox-gall—or better still, Crane's water-color medium, which is not offensive to use, as ox-gall is—will be found useful to make the colors spread more evenly, and for sketching in large works, Prout's brown (a permanent brown ink which cannot be washed out), a few crayons and a lead-pencil are needed. Some painters prepare two bottles of Chinese white; one with an extra allowance of gum and water for mixtures, to be used as oil painters use their linseed-oil or other medium; the other, in impasto, for the high lights.

Some painters prepare their principal tints beforehand by mixing, in quantity, the colors of which they are composed. This is best done with a glass slab and muller. When a sufficient quantity of the tint has been prepared it is transferred to the palette with an ivory palette knife.

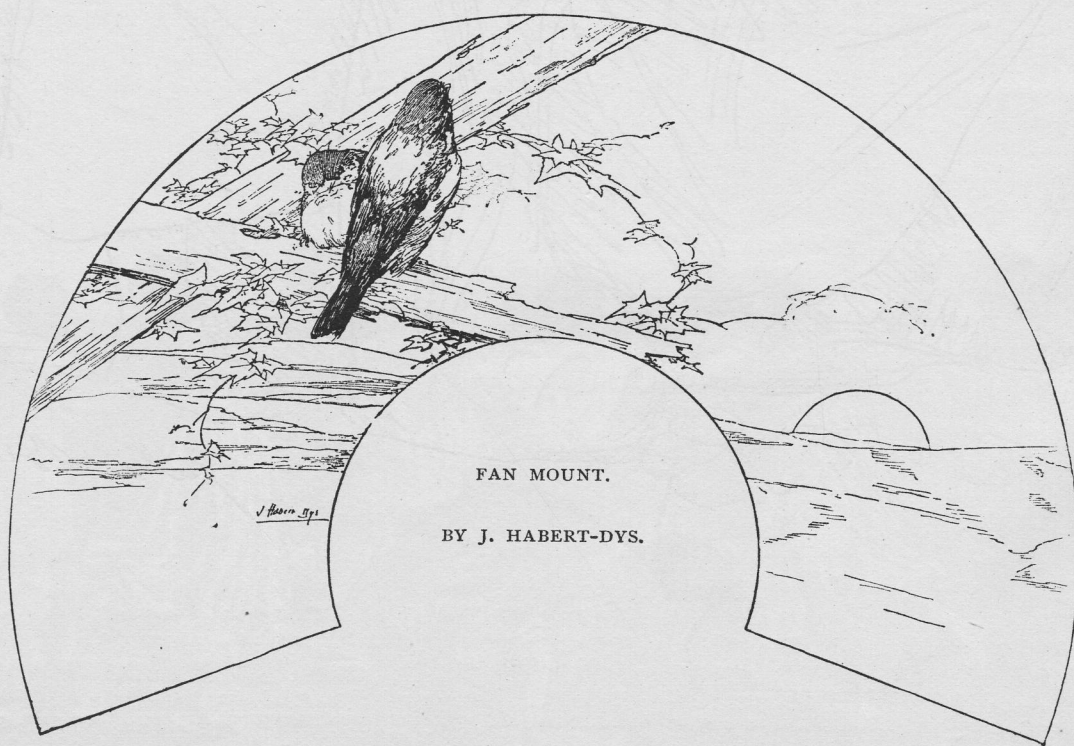
An artist in gouache should have cultivated facility of touch in other methods before taking up this particular line of art. The colors dry quickly. The work must, therefore, progress quickly, if they are to blend naturally one with another. The tone of a freshly laid color differs greatly from that which it will have when dry; hence a great difficulty in painting over any part of the work, to make it match with the rest. Retouching, then, goes somewhat at hazard, and, generally speaking, if a picture is not fairly successful at the start, it is better to begin anew than to try to make anything out of it. One may, nevertheless, put a little order into his work by laying first the broad local tones mixed with Crane's medium to prevent their drying much paler; one goes on with the broader lights laid boldly over the first tones; finally the high lights are added. It is hardly necessary to say that the colors first laid must be quite dry before the next series is painted over them.

AT the Salon of the Champ-de-Mars, where the Société Nationale des Beaux-Arts lately installed itself, the galleries were hung with dark red, and as there were only two rows of pictures, a frieze was added. This showed, in escutcheons framed with gilt laurel branches, the

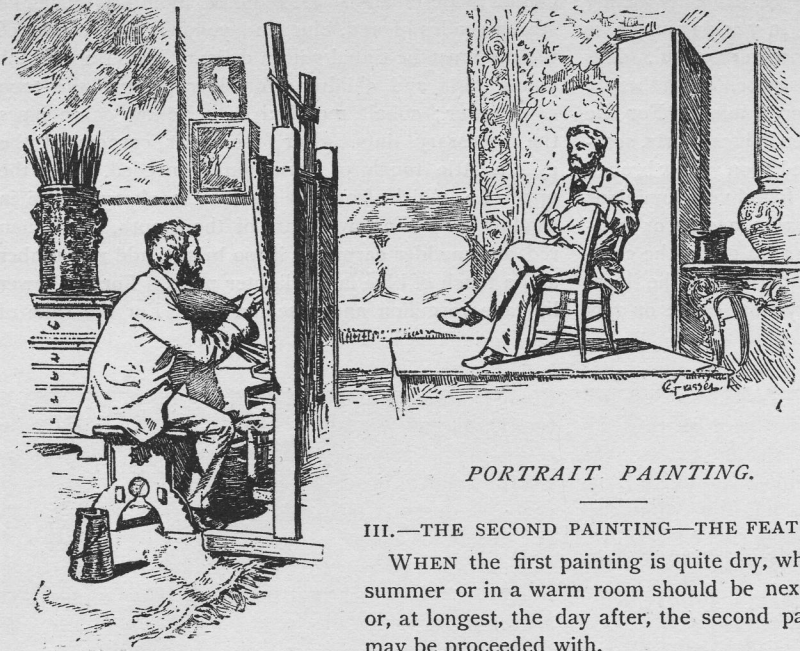
names of the most celebrated painters of all ages and countries. The large decorative works by Messrs. Puvis de Chavannes, Besnard and Galland were placed in the same positions they are destined finally to occupy. Galland's and Besnard's ceilings for the Hôtel de Ville were attached to the ceiling of the gallery, and Puvis de Chavannes's composition, "Inter Artes et Naturam," for the Museum of Rouen, was shown surrounded by a copy of the architectural frame which it will have when in place.

It will be interesting, perhaps, for the admirers of the work of Miss Bertha Maguire and Miss Ellen Welby to know that the Queen of Italy not long ago bought a collection of water-color pictures by these ladies and presented

them to the Girls' Professional School in Rome. Reproductions of flower pictures in water-colors by both artists will be a feature of The Art Amateur for 1891. Miss Helena Maguire, whose "Climbing Kittens" last month has been greatly admired, is a sister of Miss Bertha Maguire.



—vermilion, rose madder, brown madder, brown red; blues—French ultramarine, cobalt, Prussian blue; yellows—cadmium, deep and medium, yellow ochre, raw Sienna and brilliant yellow; greens—emeraude green (or Veronese green; the former is said to be more lasting),



PORTRAIT PAINTING.

III.—THE SECOND PAINTING—THE FEATURES.

WHEN the first painting is quite dry, which in summer or in a warm room should be next day, or, at longest, the day after, the second painting may be proceeded with.

But before describing what is usually meant by the second painting, let us say that one should practise from time to time painting a portrait in one sitting, leaving nothing to be gone over or put in when the paint is dry. It is useless, however, for an amateur to expect to make a good portrait that way. Few artists can do it, and only with certain models. But the practice gives a certain ease and boldness of touch, it forces one to observe principally the most important facts, and it sets us a pattern of unity and breadth. It, therefore, cannot be dispensed with; and the best way is, after doing the first painting and before beginning the second, to make a study of the head in one sitting, which will show the painter what degree of force he can command and how his work should "hang together." This may fill the time while the first painting of the more elaborate portrait is drying.

Before beginning the second painting, rub a little oil, or a mixture of oil, turpentine and siccatif (the latter if you work quickly) over the picture, and wipe it with a silk handkerchief. If you should find the general tone decidedly too cold, a little rose madder and cadmium may be mixed with the oil, etc., to act as a warm glaze. This will, also, have the effect of lowering the picture so that you can go to work with both light and dark pigments, using your first day's work as a painting in middle tint. But most beginners do not find glazing necessary for that purpose. They tend to the use of a low key, and are rather surprised to find, next day, how much higher they can go in the lights. The second day's work, then, will be in a higher key, or, in other words, in paler tones and more opaque than the first. Smaller brushes may be used.

Begin on the broader lights of cheek and forehead, observing more closely the slightest indications of form and the more delicate changes of tint than before, and making the entire surface lighter and more solid looking. This done, you will feel impelled to key up the shades to correspond. This you will do lightly and with a broken touch, or by scumbling. You will, probably, not have proceeded far before finding that it has become imperative to put in the finer forms about the eyes, ears, nose and mouth. For this you will need some small, square ox-hair brushes, with which you can draw quite a fine line with any thin transparent color, as Vandyck brown or rose madder; and also put in, with a corner of the brush, a spirited touch, as small as a pin's head, if need be. As it is not to be supposed that the forms will have anything new for you at this stage of the work, the only thing that you will have to look out sharply for is the color. You will be likely to see that touches which seemed quite right in color the day before were really very far from correct. The half tones, now being put in, should unite them; just as in drawing, when the proportions are marked out, the contour should fit them. But often, as you will remember, the proportions were wrong, and, consequently, the outline could not come right until they were made right; so, now, in painting, the relations of tones in the first day's work are pretty sure not to be exact. You do not find it out until you try to match all the intermediate tones and bring them together. When you get into a decided snarl in this way, you must determine what part of the painting is to stand, and then alter the rest to correspond with it. Nine times out of ten, you will decide to alter the shadows and reflections, because you will begin to see that they are darker than need be, and also that the sort of transparency which is due to thin painting and glazing, and which is so much admired by most people and was perhaps by yourself the day before, is not, in reality, at all like nature. You will, therefore, go to work more boldly in the

shadows, using an impasto not much lighter than in the lights, and bringing all into harmony. It is at this time, especially, that the knowledge gained by making the study in one sitting is likely to be of service. Take notice that the finest work must be on the edges of light and shadow and near the outlines. Do not depend on softening and blending in these parts, but rather on nice observation of adjoining tints, making your work resemble small mosaic work, only that, of course, the touches will vary in size and direction, as do the vanishing planes that they represent.

The hair must be gone over at this sitting in the same way as the features, keying up the lights and getting more light and color as well as more form into the shades. The background, or, at least, that part of it next the head, and the dress must be put in broadly; and the hands, if they are to appear in the picture, must be sketched in color.

As at this painting the features get their definite form, it is well to consider them separately:

The part of the eye under the eyebrow and next the nose is usually more or less in shade, and, if possible, the first painting should stand. The outlines of the eyelids should not be covered down. At this stage of the painting it is better not to distinguish between pupil and iris. Regard the two as one dark spot, and get that in its right position. Beginners usually make laughable mistakes by painting the white of the eye too white. It should be painted with a little cobalt and lamp-black mixed with the white. The touch of light which is always to be found on the ball of the eye can be left for the finishing painting; but if the eyelashes show strongly, as the upper ones are likely to do, they are to be drawn in with a single stroke of an ox-hair or sable tool. The eyebrows should be carefully made out at this painting. Immediately under and around the eyes are very delicate grayish and violet tones which must be carefully observed.

With the nose, thin painting is not necessary; still if the first outline of the under part of the nose is correct, it can generally be let stand. The end of the nose and the wing of the nostril require as careful painting as any part of the face. The meeting of the cartilage with the cheek-bone must also be carefully observed. The high light on the nose, like that on the eye, may be left for the finishing painting.

In the first painting, the brown outline of the mouth was allowed to stand for the red part of the lips, and the rest was blocked in summarily. The reds must now be put in with full color, rose madder, white, a little cobalt and perhaps a little Naples yellow on the under lip. Great attention must be paid to the corners of the mouth and to the indications of the muscles connecting the upper and lower lips with the cheeks and chin.

The ear is often important to a good resemblance, and should be thoroughly studied. Yet a conscientious student is apt to overdo it. It should always be kept a little subordinate to the other features. The forms of the neck, jaw and temples, and the hair next the ear, must be studied with it.

R. JARVIS.

(To be concluded.)

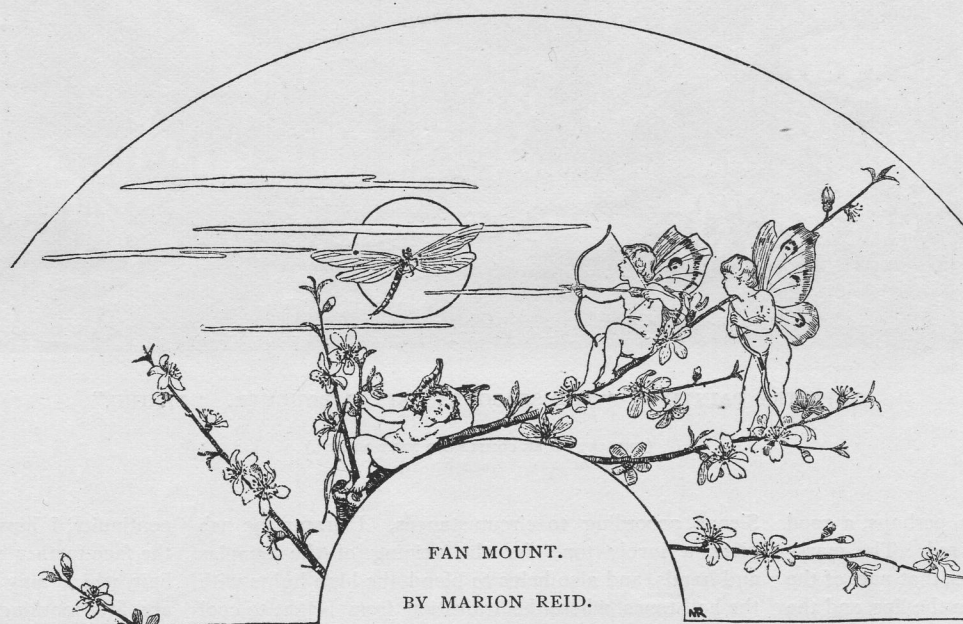
MINIATURE PAINTING.

II.

AFTER having carefully attended to all preliminaries as directed, proceed to sketch in your subject. If not over confident of your own powers of drawing, take pencil and paper and make some rough outlines until you satisfy yourself as to the best position in which to place your sitter. This also helps to make you conversant with the features you are about to portray. Then when satisfied with the arrangement of your model, draw in the general outlines on the ivory with a fine brush, using a light tint of either Indian red or burnt Sienna. Mix thoroughly with the tint a very little of the prepared gum water. To insure the gum water mixing well with the colors, it is well to place just a drop of it at first on the palette, using a clean brush; then dip the end of the cake of color in clean water, and rub it well into the gum water, so that it shall become incorporated with the latter. The same course must be pursued with all the

colors, but great care must be exercised not to use the gum water too freely, for reasons before stated; experience is the safest guide in such matters. If you wish to efface or correct your lines the color will easily come off with the application of water and a clean brush. Always allow the surface to dry before repainting. Make your drawing as correct as possible, and after putting in the general outlines proceed to details. It may be well to mention that the head should be placed somewhat high in the picture. Amateurs are very apt to err in this respect, and do not find out their mistake until it is too late to remedy it. For painting the flesh different methods are employed in miniature painting, just as in larger work. Some artists commence in monochrome until the drawing and proper relations of light and shade are obtained,

afterward glazing in the flesh tones upon this foundation; it is, perhaps, easier to preserve a likeness by this method, but there is some risk of a sacrifice of transparency and richness of coloring, therefore I think it preferable to work in color from the very beginning. For the darkest shadows, which should be warm in tone, use raw umber with a touch of Indian red in it; do not be afraid to put the shadows in boldly, for as in



THE FULL-SIZE WORKING DRAWING (14X24) TO BE GIVEN IN THE ART AMATEUR LATER.

the first instance your ground is all light they will appear much darker than they really are, so there is not much fear that you will make them too strong. Black in these shadows with a certain amount of squareness and decision, paying great attention to their form, for by this means you secure the individual character of the features; lay the color in as much like a wash as possible, at first, as it is not necessary to trouble yourself about technique in the beginning. If instead of trying to imitate any particular style of hatching or stippling, you will make it your constant aim to improve the modelling of the features, finish will come of itself, as every stroke of the brush will then tell in the right direction. For

the highest lights. The half shadows then should partake of a pearly gray. This may be made by mixing with cobalt a touch of vermilion. In working up these tones a little blue black is sometimes very useful. It is better not to use it in the first instance, but rather to unite the half tones with the deep shadow. For the general local tones of the flesh in the lightest parts, scarlet vermilion much diluted and pale lemon yellow broken into it in the strong lights will be found very luminous in effect for a fair skin, with a little rose madder or madder carmine for the cheeks, taking as a guide the complexion to be delineated. For a dark face the local coloring must be modified with yellow ochre or raw

umber; it always has a dead and flat appearance. Black can be made of any shade required by mixing together strong shades of red, blue and yellow. The white of the eye must be tinted with a delicate bluish shade for young girls and children; for older persons the tone is yellower; cobalt modified with yellow ochre gives the necessary tints. For the inner corners of the eyes a little touch of vermilion is needed. For the upper lip, which from its position is always more in shadow than the lower part of the mouth, use Indian red and madder carmine; if too bright, add raw umber and a touch of blue in the lighter parts. For the lower lip take vermilion and rose madder. For the sake of



TAPESTRY PAINTING: "THE SEASONS." AFTER BOUCHER. "SPRING."

(THE SET TO BE COMPLETED NEXT MONTH.)

very clear complexions, warm sepia is, perhaps, a good substitute for raw umber and Indian red. The markings of the features, such as the nostrils, that part of the face under the eyebrows, and between the lips, and the inner part of the ear, will require a somewhat richer tint. This may be obtained by adding a little madder carmine to the raw umber and Indian red, for a dark face, while sepia, burnt Sienna and rose madder will make a better combination for these points in a fair face. In the finishing, however, a little brown madder will be needed in either case. We must next turn our attention to the half tones, which always take a cooler hue than the deep shadows, and imperceptibly blend them with

Sienna, according to circumstances. Ultramarine ash gives a lovely tone for the veining of the temples and hands, and also helps to blend the high lights with the half tones, where the transition from bright to cool tints should be most delicate. For blue eyes, ultramarine ash will give the required color. For gray eyes, add a suspicion of Indian red. For dark brown or hazel eyes, a variety of shades can be produced with raw Sienna, or burnt Sienna and black. If much in shadow, Vandyck brown alone is a good color. For the pupil of the eye, make a rich black by combining such colors as indigo, brown madder and burnt Sienna. Never use a cake of black to represent black in a pic-

continuity, I have carried my instructions for painting the face further than advisable before blocking in the hair, which may be done as soon as the broad shadows and first markings of the features are put in. It is impossible to give an exact formula for painting hair, on account of the endless variety of tints in nature; but as a general rule, it may be set forth that the lights on black or very dark brown hair partake of a blue gray shade, while for deep shadows in dark hair, which should be warm in tone, Vandyck brown will be found useful. The shadows can be intensified by adding indigo and madder carmine, which produce the effect of a rich black. Flaxen hair takes a cool silvery tint on

the highest lights. The shadows should be a little greenish, such a tone as can be produced by mixing cobalt with raw umber. It may be a help to remember that the actual local color, whatever it may be, is represented by the general mass between the high lights and the half shadows, and here the exact coloring of nature should be followed as closely as possible. The half shadows alternate between warm and cool tones, according to the reflections thrown on them from the light or dark masses, and must be carefully studied. In the first instance, however, block in the light and shade as broadly as possible. The background, and as much of the dress as may be visible, must next be attended to,

things right by a careful application of the steel eraser, afterward restoring the texture by careful filling in. High lights can be regained in the same manner, if unfortunately lost, but a moderately moist brush must afterward be passed lightly over the surface, to remove the glazed appearance that ensues on scraping. All that remains now to be done is to bring the work as near perfection as possible; refer continually to the model, and with a small brush and almost inappreciable amount of color soften and blend the tints together, correcting tones that are too warm with cool ones, and vice versa. With the aid of the magnifying glass, touch up and strengthen the eyes, eyebrows, nostrils and lips.

grounds should be as broad, as simple and unobtrusive in coloring as possible; any dereliction from this rule will tend to weaken the picture as a whole. Draperies must also be carefully chosen and studied to the same end—namely, to concentrate all the attention on the face. Let it not be thought, however, that because such parts of a picture are merely accessories they may be carelessly or slightly painted; on the contrary, great pains must be bestowed on them, in order to make the work harmonious. I have mentioned Indian yellow on my list, because it will be found useful in painting yellow draperies; for the rest, an endless variety of colors may be obtained from those specified. Chinese white may



TAPESTRY PAINTING: "THE SEASONS." AFTER BOUCHER. "SUMMER."

(THE SET TO BE COMPLETED NEXT MONTH.)

so that the whole surface of the picture shall be covered before proceeding further. In this way a just balance can be preserved, which would be lost if any one part of the work were carried much in advance of the rest. Having brought your painting so far, examine it carefully with a view to any necessary corrections. At this stage it should not present a smooth and even surface; this must be afterward attained by means of the delicate stippling necessary for blending and incorporating the tints one with another; it should, however, now be forcible in effect and characterized by individual expression and a likeness to the sitter. This is the time, if there be any inequality in the darker parts, to set

For the delicate greenish tints beneath the eyes, down the side of the nose, and above the upper lip, terre verte will be found excellent when laid in a sufficiently small quantity on the pinky tint underneath. Never use white in the flesh, or you will lose the charm of transparency; it is, however, often necessary to apply it for a sparkling light in the eyes. Fill up all inequalities with delicate stippling, but never do so without, at the same time, trying thereby to improve the modelling of the features, for herein lies the great secret of success. A word as to backgrounds: let them in all cases be kept in their proper place—that is, entirely subservient to the head, which is the only object of interest. Back-

sometimes be employed for the highest lights, with advantage, on white or very pale draperies, also in depicting white lace. Enough has now been said to give the student a fair start, and when once the difficulty has been mastered that arises from the tendency of the color to come off the ivory in little spots if not perfectly dry before being painted over a second time the rest will be comparatively plain sailing, as far as handling the materials is concerned; in addition to this, if my suggestions with regard to accuracy of drawing are conscientiously carried out, good results will surely follow, and your efforts will be crowned sooner or later with the success they deserve. EMMA HAYWOOD.

ETCHING on copper or steel-faced plates is not taken up by amateurs to the extent it would be if the process were more generally understood. It is usually looked upon as work for professionals only and beset with difficulties requiring much experience to overcome. This is not so. Any one who can draw in pen and ink can with practice succeed in executing etchings equal to his pen drawings, with the added advantage of being able to multiply fac-similes of his sketches for the benefit of friends. Etchings thus gleaned from a sketch book filled while on a tour are often valuable souvenirs, not only more artistic but far more interesting than photographs; but the true way is to etch, as one should draw, directly from nature.

* *

COPYING a sketch made from nature means weakening the original. This applies not only to drawing in black and white, but in every other medium. It is due to this fact that so many painters' studies are better than their finished pictures. As they get further and further away from the first sketch they are overwhelmed by new difficulties, and a sketch finished with satisfaction is supplanted by a picture which is a failure.

* *

AN excellent fixative for charcoal drawings consists of a solution of isinglass in spirits of wine, or of book-binders' glue in warm water. The former may be used for pastel drawings as well. To make it, take half an ounce of the whitest isinglass, cut it in small shreds and put it to soak overnight in a pint of water; next day plunge the vessel in a larger one full of hot water and place on the fire, or near enough to keep the water hot, without boiling, for three-quarters of an hour. Stir the isinglass, from time to time with a clean piece of wood. When the isinglass is dissolved pass the solution through a clean piece of linen to filter it, and when cold bottle it for use. When needed for use pour a little into a saucer and add an equal quantity of spirits of wine.

TAPESTRY PAINTING NOTES.

USE of the knife is invaluable for delicate modelling and for obtaining high and sparkling lights. No injury is likely to accrue to the texture of the canvas, because, by reason of the body infused by the medium, the color can be removed without difficulty. The knife employed should be rounded at the end of the blade—an ordinary penknife not too sharp. Hold the knife by the blade, and let the edge come in contact with the canvas just where the blade begins to round off. Use it gently, taking off the color very gradually, so as to blend the high light properly into the lighter tones.

HIGH LIGHTS thus obtained are far more valuable than if merely left, because it may be noted that the material being ribbed, some of the tint remains between the ribs, the knife coming in contact only with the raised surface. This gives a beautiful broken, stippled effect quite mysterious to the uninitiated. It is really almost impossible to model a face properly without using the knife, which has been aptly described by an experienced artist in tapestry painting as his best brush.

THE proper method for flesh is to complete the first painting, as far as possible, after laying in the local tint, putting in the complementary shadow color while this tint is still wet. A great deal of modelling can be done at this stage, and every part of the face should be brought forward to the same state of finish, then be left to dry *thoroughly*. It is simply disastrous to use the knife before the color is absolutely dry, which will scarcely be under two or three hours. When it is dry take out high lights and correct shadows that are too deep or blend those that are too sudden by means of this invaluable aid. Be careful to do all that is necessary with the knife before proceeding to touch up and sharpen with color. Working in this way, charming and truly amazing results in the way of finish and effect are obtainable with comparatively little labor.

FOR final effects in draperies, a slightly different manipulation is necessary, especially if the texture portrayed be glistening, as with silk or satin. In this case sharp, decisive strokes with the knife are advisable. Care must be taken to watch the copy accurately, so that these sharp highest lights may be taken out exactly in their proper forms. Foliage and grass in foregrounds may be similarly treated with advantage.

China Painting.

LESSONS BY A PRACTICAL DECORATOR.

VIII.—ROYAL WORCESTER DECORATION.

THIS style of decoration seems, just at present, to have superseded every other for ornamental pieces. "Gouache colors," "matt wax colors," "imitation bronzes," "ivory for Royal Worcester backgrounds," are some of the names under which the colors for this style of painting appear on the price-lists of different dealers in artists' materials. To the uninitiated this is rather confusing, especially to those who are beyond the reach of a teacher and are trying to teach themselves; but, excepting of the matt wax colors, the colors mentioned do not differ in any respect after they are fired.

In giving the following directions, I wish to say that if it be found that my methods are not the same as those of other persons who have already written on this subject, the reader must not therefore form the conclusion that I alone am right and all the others are wrong, or that I am wrong and the others are right. It is from results alone that one is able to judge, not from the methods employed, for every worker in art has his own way of working, and no one should insist upon others doing exactly as he does, if they can show just as good work as his, though done in another way. There is one thing, however, that I think every teacher should insist upon who desires to establish a good reputation for teaching, and to have his pupils' work reflect credit upon him, and that is, that they shall use only the best materials. These are expensive, it is not to be denied, but note the price of a good piece of imported work from any of the celebrated factories. They all have a standard scale of prices, which no one ever thinks of disputing. If a piece of Royal Worcester or Doulton on which liquid gold or inferior bronzes had been used, or which was decorated with a coarse, common design, poorly painted, should be offered for sale, the price would have to be in accordance, for the public eye and taste have become so highly educated during the past few years that they are able to detect any difference in workmanship or quality of material at once. A first-class article demands a good price, which ought to be cheerfully paid, in order to encourage the production of the best and most artistic work; and a high standard should also be aimed at in amateur work. Do not be satisfied to produce any but the best. You may say to yourself, "No one will ever know the difference;" but do not be deceived. Your friends may tell you, out of regard for your feelings, that your work is charming, but they will detect cheap materials in it just as quickly as they would in imported work, and in case you wished to sell it it would be difficult to find a buyer who would be willing to give a good price for it.

The price of firing an ornamental piece is always higher than that of firing a simple article of table ware. The former takes up more room and requires very different handling. If it receives too much heat it will glaze and the beauty of the background will be destroyed. Accordingly the firer must give it a certain place in the kiln, even if he has to leave out other pieces. If he places the article in your hands well fired do not reward his care and trouble by grumbling because he charges you a few pennies more than some one else would who is not trustworthy. Always be willing to pay the value of good work, and you will, in so doing, encourage the workman to take pride in his work.

The gouache colors, as put in the market by all the leading houses who deal in artists' materials, are adapted to decorative work only—that is, works of art, such as vases, plaques and the like, and are not suitable for general decoration or table ware. These colors all fire at about the same temperature as the Lacroix tube colors, the darker shades requiring more heat than the lighter ones, with the exception of the reds. These are apt to glaze at any heat, unless a thick coat is used. When well fired, they come from the kiln without any glaze, looking almost exactly like the gold bronzes before they are rubbed up. Either raised gold work or flat gold decorations should be used with these colors, in order to obtain the rich effect so much admired in the art pieces of the Royal Worcester factories.

Grünwald & Busher, 331 Wabash Avenue, Chicago, are manufacturing a class of semi-glazed paints called the "Matt Wax Colors for the Royal Worcester Style of Decorations," which are ground very fine and used ex-

actly like the gouache colors, having all the advantages of these latter and none of their disadvantages; for they can be used on table ware, the tint not being affected by frequent washings nor being marred by coming in contact with knives, spoons, forks and the like, as is the case with the gouache colors. I do not know whether these matt wax colors are sold by any other firms than Grünwald & Busher; Frackelton, 406 Grand Avenue, Milwaukee; F. Weber & Co., 1125 Chestnut Street, Philadelphia, and the Misses Osgood, cor. Broadway and Fourteenth Street. If you cannot find them where you are in the habit of buying your materials, send directly to one of these firms for a price list, telling what you want, and you will meet with a prompt response.

I should like to add just here that all articles decorated with any of these colors are very apt to become soiled with standing in the dust or handling; but they can be thoroughly cleansed by washing with a nail brush and any kind of *white* toilet soaps. Wipe them perfectly dry with a soft white cloth.

The matt wax colors are divided into two classes, the lighter shades being used for tinting and the darker for painting flowers and the like.

THE MATT WAX IVORY corresponds to the gouache ivory for Royal Worcester backgrounds. It is ground so much finer than this that it is not half as troublesome to use, and it is perfectly smooth when fired.

WAX YELLOW is a soft cream color, very much resembling a pale tone of ivory yellow. It can be made a little darker by adding one third of the matt wax citrine yellow or orange yellow or one eighth of Lacroix silver yellow.

LIGHT BLUE can be treated in the same way, with dark blue 7 or Lacroix's deep blue, green pink, with rose pink or carmine No. 1. Do not use more than an eighth of the Lacroix colors, or the result will be a high glaze.

JERSEY CREAM is a soft cream color, as its name indicates. It is used on the Royal Worcester wares quite extensively. It is much like a light tint of yellow ochre, and forms a charming background for raised gold work.

NILE GREEN is a very pretty tint, more of a blue when tinted than a green, but when a heavy coat is used it becomes a brilliant green. Florentine green is very similar to it in color. The others on the list are rather difficult to tint with.

CHINESE RED gives a flesh tint like capucine red. Its darker tones, combined with gold, are very rich. Claret is like ruby purple. Rose pink corresponds to carmine A. These are about the only colors I am familiar with on the matt wax list.

From the gomache colors I would select apple green and yellow No. 2. They are both bright, warm colors, good for grounds and delicate green leaves. Green No. 2, when used for painting, is rather crude. It needs a little yellow or brown mixed with it. Russian green is very much like green No. 7 for tinting. It is very good, and is similar to celadon, much used for tinting by the Chinese. Pompadour tints like carnation 1 and paints like deep red brown. Paris blue is very dark and is exactly like the blues seen in Arabian decorations. Pink deserves a word of praise. It can be used for grounds painting, mixing with greens. It answers to carmine No. 1 in almost all respects. Regular red, blue green No. 1, Browns Nos. 1 and 2, yellow browns and purples are all good colors. Dark yellow is more like silver yellow; and can be used in almost every way that one can conceive of, except for mixing with the purples. Of course it is not necessary to have all these colors, but a greater variety of work can be done with half a dozen than with one or two of them; and yet, for a trial, perhaps it would be better to practise with one and try different gold effects than to attempt too much and become discouraged at the outset.

TO LAY A MATT WAX IVORY BACKGROUND.—Let us suppose an after-dinner cup and saucer is to be decorated. These paints come in dry powders. Take as much of the powder as would cover a nickel five-cent piece; put it on a clean palette, and blend with it enough fat oil to mix it thoroughly. I have not found anything that will take the place of fat oil. Add three drops of lavender oil and three of balsam of copavia. Try it on a piece of china, and if it pats smoothly and is even, apply it to your cup. If it is full of little bubbles and seems very thin add more paint. Be sure to grind it smooth. If it dries quickly and cannot be made smooth, it needs a drop or two of copavia. Some persons prefer to lay thin backgrounds on with a brush instead of using